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CHINESE JADE

Why Called "LUCKY STONE"

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LONG SANG TI
CHINESE CURIOS CO., Inc.
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NEW YORK CITY

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The Discovery of Jade

Lou-Shune fishing in the Wei-Soi Holy Brook. He caught a Carp which contained a jade tablet bearing a message from the Sacred Order above. This happened eleven centuries B.C. and is supposed to be the first appearance of Jade.

All quotations are translated from the original Chinese History.

The end papers represent the Imperial Summer Palace at Pekin.

Chinese Dynasties

(San Hwang or Three Early King Periods Omitted)

Wu Ti or Five Emperors	B.C. 2697-2204
Hsia	B.C. 2205-1767
Shang	B.C. 1766-1122
Chow	B.C. 1121- 255
Feudal Period	B.C. 255- 221
Chin Dynasty	B.C. 221- 206
Han Dynasty	B.C. 206-A.D. 25
Eastern Han Dynasty	A.D. 25-221
After Han Dynasty	A.D. 221-265

Epoch of Three Kingdoms, viz: Han, Wei and Wu

Chin Dynasty	A.D. 265-323
Eastern Chin Dynasty	A.D. 323-420

Epoch of Division North and South

Sung (house of liu)	A.D. 420
Chi	A.D. 479
Liang	A.D. 502
Chien	A.D. 557
Sui Dynasty	A.D. 581-617
T'ang Dynasty	A.D. 618-906

Wu Tai, or Five (short) Dynasties

Posterior Liang	A.D. 907
" T'ang	A.D. 923
" Chin	A.D. 936
" Han	A.D. 947
" Chow	A.D. 951
Northern Sung Dynasty	A.D. 960
Southern Sung Dynasty	A.D. 1127-1279
Yuan (Mongolian) Dynasty	A.D. 1280-1367
Ta Ming Dynasty	A.D. 1368-1643
Ching (Tsing): Manchu Dynasty	A.D. 1644-1912
Chinese Republic	A.D. 1912

History of Chinese Jade

JADE, called Yuk by the Chinese, is a Sacred Gem, or Nature's Lucky Stone. Jade's first appearance was in the 11th Century B.C. when a Jade tablet was discovered in a Carp, bearing a message from the Sacred Order above, reading "Chow will be the next dynasty, assisted by Lou-Shune."

According to Chinese history, Father Lou-Shune, a "Real Man," was taught Political Science, based on liberty and freedom, by Tao. The truth of his precepts, however, was not acceptable to the Monarchy of the Shang dynasty (1766-1222 B.C.)

Lou-Shune, not being sure that his teachings were for the good of the public, disguised himself as a peddler and mingled with the people to learn more of their feelings and characteristics. After twenty years of such association he concluded that his teachings received from Tao were

perfectly correct and that there were no better precepts than those of liberty and freedom.

At the age of sixty he desired to know when his work would be put to use. Since he was a fisherman he therefore went, with clean and pious mind, to the Wei Soi Holy Brook in an endeavour to get in communication, through the sacred Carp, with the Sacred Order above. He was very successful, catching a Carp which, when opened, revealed a Jade tablet bearing a letter from the Sacred Order.

Twenty years later the Chow dynasty started and Lou-Shune became Chancellor. The people enjoyed liberty and freedom through Lou-Shune's policies, for 876 years, or during thirty-six prosperous generations of the Chow Men-wang family.

One day in the seventh century B.C., Ben-wo, a Chinese Mineralogist and Ornithologist, while crossing the Ging-san mountain, in the district of Wu Pei, China, was enraptured to see a Phenix bird standing on a rock. Later, when he had an opportunity to approach the rock, he discovered it to be Jade. Realizing the great

The Phenix Standing on the Rock of Jade which led to Ben Wo's discovery of the Mineral in China.

Associated with the Phenix in Chinese art is the Dryandria Cordifolia (a sort of Chinese maple). The following inscription often appears when the two symbols are combined: When the Dryandria Cordifolia leaf falls; the world knows that autumn has renewal.

value of this discovery to the kingdom, he forwarded the Jade to the king of Chow, Lai-wang, with a statement regarding it. But neither the King nor his Chancellor had any knowledge of Jade or that it existed in China. They considered Ben-wo demented and ordered him deported. Ben-wo insisted upon the value of his discovery, and refused to leave. The King punished him by having his left leg cut off and then sent him home with his rock of Jade.

Some years later, on the death of King Lai-wang, Ben-wo appeared again at court with his rock of Jade, but as the Chancellor was still in power, he had Ben-wo's right leg cut off, before presenting the matter to the new King, Mo-Wang. However, the King requested an explanation from Ben-wo and ordered that the rock be cut open. It appeared as a most beautiful, translucent, green Jade, which, Ben-wo suggested to the King, should be used as the Royal Seal. The King accepted his advice, and conferred upon Ben-wo the title of "Grand Master of Optimism," and ordered the whole kingdom to celebrate for three days the discovery of Jade.

Jade Scent Bottles

These little bottles, originally used for the snuff of doughty warriors and smiling sages, now grace the dressing table of the modern woman.

White Jade Garniture

The King, Mo-wang, died in the sixth century and bequeathed the Jade seal to the King, Shu-wiwang, who afterward refused an offer of fifteen cities for it made by Cu-wang, the King of Chen.

The Chinese sages have always revered Jade above all other gems. The philosopher Confucius compared Jade to virtue: "It is warm, liquid, strong and firm like politeness." Like the truth—"It gives out a bright rainbow." (Genuine Jade is always cold to the touch and the best quality is known by its lustre and translucency.) It is highly valued throughout the entire world.

The Chinese believe Jade is a protection against misfortune, considering it as an omen of good luck, slow and sure.

BOWL OF SKY BLUE TINT
PI YU JADE

Varieties of Jade

IN ancient times, jade was not merely used for ornamental purposes, but was the stone used in the making of votive offerings in the Imperial Worship of Heaven, Earth and the Four Quarters. According to the ritual of the Chow Dynasty various colored jades were used in the making of the six symbols.

Heaven was represented by a perforated disc of sky blue color, known as Pi; Earth was signified by a yellow tinted octagonal stone called Tsing; a green, pointed oblong tablet, called Kuei, was the East Quarter; half of a Kuei tablet, tinted red, and named Chang, was the South; the West was a white stone shaped like a tiger and called Hu; a black semi-circle called Husang was the North Quarter.

In the age of the three great Dynasties, jade tokens of investiture always went to the Princes, varying in design and quality according to

the rank of the recipient. Jade also was used as the insignia of rank worn by the sovereign and his ministers. There were jade decorations on crowns, official hats and swords. Votive offerings and gifts were made of jade. The perforated medallions, known as Tsang Yu, placed in the coffins of the distinguished dead, were of jade.

Jade was customarily classified into groups, called Yu, Pi Yu and Fei Tsui. The first class was composed of nephrites obtained chiefly from Eastern Turkestan and Yarkand. Nephrite is the general term applicable to Jade, meaning a very hard, white to dark green, compact, fine grained mineral. It is used to denote a quality of stone. The Pi Yu is a dark jade, including nephrite brought from the regions bordering Lake Baikal and jadeites of similar color from the West of Yuman. The third, Fei Tsui, was an emerald imported from Burma, but the name has been extended to all other jadeites.

The nine colors of the nephrites are Sen, a clear, translucent white; Pi, an indigo blue; Pih,

JADE TREES

These represent some of the most painstaking work of Chinese Jade artists, every leaf being carefully carved. As decorations, they are highly prized by art lovers.

a moss green; Fu, a tint resembling the plumes of the King Fisher; Kan, yellow; Chinung, a cinnabar red; Men, a blood red; Hsien, lacquer black; Sra, an opaque white, entirely free from iron and prized above all others.

Jadeites differ from nephrites in their brighter and more vivid colouring and superior translucency, though some specimens are not completely crystallized. Green is one of the predominant colors of jadeites. White jadeite, spotted with a brilliant emerald green, is held in the very highest esteem. Though composed of the same net work of finely interwoven fibres, jadeite is harder and heavier than nephrite, although neither of them is easily fractured.

The name jade, in itself, has significance only because it has been applied to certain minerals for so long a time. Its literal meaning is "side," the term being derived from the Spanish *yjada*. In 1565 the Spaniards named the stone *piedro do yjada* (stone of the side) because they believed it potent in healing kidney troubles. Jade, a corruption of this, has since been generally used to denote these stones.

Jade is further classified by the Chinese as Ke Yu, or ancient jade, passed on from one generation to another but never used for funeral rites; Chin Yu, old jade which has been dug from the earth and Han Yu, jade which has been buried with the dead to prevent the quicksilver placed in the coffin from flowing.

Modern, uncut jade is generally of an ice-white color, veined with red. Chin Yu jade, however, always has a doubtful tinge produced by the action of quicksilver combined with resin and lime which have been absorbed by the jade during the long period it has remained underground. Sometimes it takes on a blood red tint, at others a parrot green as a result of contact with copper. Some pieces become imbued with the fragrant odor of rare perfumes. The best quality Chin Yu has a delicate fibre or grain, is translucent, soft in tone and weighty. It is easily distinguished from jadeite.

The location in which jade is found has an important bearing on the quality and value of the stone. Jade from the provinces of Shenski, Kansu, Shansi and Szechuen are said to be of

the West Soil, which is dry, and have that delicate fibre which places them in the first rank. When just recovered they have some resemblance to lime.

Jades from the provinces of Chihli, Shantung, Honan, Hunan, Clu cho—(in Kiangsu) Su-an and Ying Chow (in Suhui) are of middle soil —Chung Tu—a soil which is moist and has therefore left stains upon the jade. All others are said to belong to the South soil—Nan Tu—and these are nearly all defective and blurred. The specimens with least reputation are those which come from the salt—Yen Tu.

The jade craftsmen of the three Dynasties had their several and special fashions and designs. The productions of the Hsia Dynasty are distinguished by their elaborate carving and inlay of precious stones or gold wire. Shang Dynasty workmanship is less pretentious, the carving generally being quite simple. Chou productions show elaborate designs to have been in favor. Chou jades are inscribed with the great Seal characters; Hsia, the bird characters, and Shang, that of the worm style characters.

VARIOUS DESIGNS IN JADE ORNAMENTS

"Gems unwrought can form nothing useful; so men untaught can never know the proprieties."

Generally speaking, art fluctuates from elaborate pretentiousness to ascetic simplicity, in accordance with the ruler of the period, public taste and other factors. Each fluctuation gives new impetus to artists and there is a renaissance of the particular art concerned. The Chinese wearied of the elaborate traditional hereditary geometric designs of the Chou Dynasty and sought a return to the intermediate simplicity characterizing the work of the Shang Dynasty. The brief Chen Dynasty, following Chou, made little or no changes. But its successor, the Han Dynasty, restored Shang's simple carvings, to which the technical name Pa Too Tou (the eight cuts) was given.

The Tang Dynasty, especially during the reign of Chang Kuen, and the Sang Dynasty, during Hui Tsung's reign, resumed the elaborate and ornamental carvings and their work does not suffer by comparison with that of the Chou Dynasty.

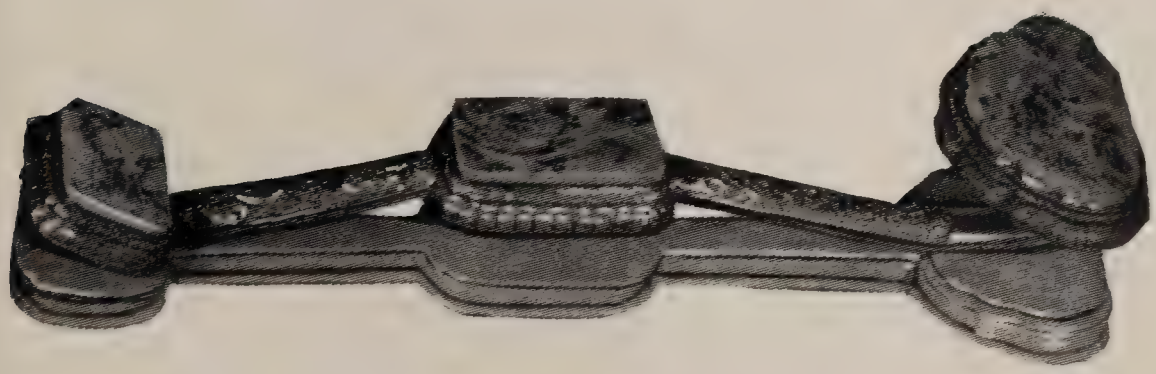
The recent Dynasties, that of Ming during the reign of Hsuan Te and that of Ching in the reign of Chien Lung, may also be regarded as golden ages of the art of such work.

The Sung productions are very remarkable, for both the quality of white jade used and the exquisite workmanship. The art objects of this Dynasty are generally of large size, carved with designs in vigorous relief and open work decoration. They are highly polished, emphasizing the peculiar pale whiteness of the jade. Many pieces are worked into designs suggested by the natural veining, or form, of the stone.

In more recent times jade has been made into a wide variety of ornaments, such as vases and flower holders, round dishes for fruits, for the drawing room; bowls, cups and pots, or ewers, for wine for the banquet table; tripods, incense burners, pen holders, rests for the writer's wrist, ink pallets and seals for the study; snuff bottles, earrings, bracelets, rings and linked chains for

JADE NECKLACES

personal adornment; thumbrings for archers; J'ui sceptres, mirror stands, combs and pillows for Taoist worship; statuettes of Leo Chun, Su Tang Pin and carved screens decorated with the eight immortal genii for Buddhist ornaments, the eight precious emblems of good fortune, pomegranates, sacred peaches and Buddha hand citrons.



GREEN JADE JI
(*"As you wish it"*)

Once the sceptre of statesmen and sages, now an ornament "as you wish it." The possessor of Ji is supposed to get whatever he desires.

LAO TSE

One of the many ornamental figures carved by the Chinese from jade.

Methods of Jade Cutting

TODAY, the rough blocks of jade which are obtained from the mines of China, far East China, Turkestan and Burma are forwarded to the Yutt Nan district, then transferred to the cities of Pekin and Canton where they are cut up into smaller pieces by a four-handed saw worked by two men. In this process, the sand is an effective cutting agent and the saw itself, which has neither teeth nor sharp edge, may be of wire or blunt steel. In all ages the use of a blunt saw with wet sand has been known as the best means for cutting stone. The "jewel sand" used by the Chinese workmen for the subsequent and finer operations in the "wheel cutting" of jade, is generally derived from garnets, although ruby and sapphire sand are also employed. The pounding up and the careful sifting of rough jewel fragments to produce this sand are important preparatory operations for jade carving.

PRELIMINARY CUTTING OF ROUGH JADE STONE INTO SMALLER PIECES.

These abrasives, by various preliminary processes of pounding, grinding and sifting are made into a paste with water. Four kinds are used: (1) "Yellow Sand," "Quartz Crystal," (2) "Red Sand," garnet or a lurandine, used for the circular saws, (3) "Black Sand," a kind of emery, used for the top wheel, etc., (4) "Jewel Dust," ruby crystal, from Yannan and Tibet with which the Cather Wheels are smeared to give the final polish.

The slicing saw is a round steel plate with sharp edge fixed on a staff and revolved by a lathe, which is worked by a foot treadle. The piece of jade to be worked is held against the wheel by hand. Shaping wheels in the form of large steel rings are used with a lathe to remove the sharp edges and prominent angles left by the saw. Grinding wheels of solid steel with a flat edge are next employed to remove the marks of the grinding and make the surface uniformly smooth, ready for the ornamental designs. The Pekinese are particularly skilled in this work.

For the delicate carving required to produce the final ornament, often including elaborate

landscapes and other intricate objects, circular steel knives, or "Cup Wheels" are employed and these are also charged with moistened "jewel wheels," sometimes with a sharp, or again with a flat, edge. The flat edges are like flat headed nails, and consequently are called "Nails" by the Chinese lapidary. These are really small discs of steel of minute dimensions which are securely fixed to metal spindle shaped holders and kept in motion by a leather strap worked by the treadle. They are constantly changed in size to meet the requirements of the design. The lathers are used to revolve the cutting steel disc or "lap wheel" while the operator holds a piece of jade in his left hand. This is distinct from ordinary carving in which the piece is stationary and the tool is moved by hand. Here the tool is stationary and the carving is produced by the art with which the piece is handled or moved against the revolving wheel. In this particular, however, the lapidary art of China corresponds to that of other countries.

The Peking or Canton craftsman possesses all the methods known to our modern jewelers and

CARVING JADE DESIGN WITH THE CIRCULAR STEEL "CUP WHEELS."

lapidaries. Only in the rapidity with which the wheel may be revolved by steam or electricity does the process vary in favour of the latter. The results obtained by Chinese art and patience are, however, far more marvelous. For the executing of openwork or pierced patterns, the design is first marked out in small circular holes drilled by the lathe with a diamond pointed borer, after which the pattern is sawed out and the holes united, the steel wire saw being pushed through one of the drilled holes, chosen by the operator and then fastened firmly in place at the extremity of the bore opposite to the end where the wire has remained fastened.

The cutting moves very slowly from hole to hole. The diamond drill is kept in revolution by the usual string bow, wielded by the right hand and fan operator, while he holds the jade in his left hand. The cup shaped head piece of the drill, or borer, is fixed above to a horizontal bar, on which a heavy stone weight is hung as a counterpoise to give the necessary pressure.

POLISHING THE JADE STONE. THE LENGTH OF TIME SPENT IN THIS OPERATION HAS MUCH TO DO WITH THE FINAL EFFECT.

Another method of using the diamond drill in China, is the boring of small objects which are floated upon boat shaped supports in a bamboo tub of water while they are bored. The cup shaped hand piece of the drill now rests in the left hand of the craftsman who keeps it pressed down as he works the string bow with his right hand. The tubular drill is another instrument used by the jade worker for hollowing out the interior of small vases, bowls and the like—a very ancient instrument in all parts of the world.

It consists, in China, of a short iron tube grooved in two or three places to hold emery paste, which is mounted on the same iron spindle as the "lap wheels." As this drill works in a circle, boring hole after hole, it leaves behind a central avenue which must be dug out by the gouges, or steel chisels, struck with a small hammer. A number of other instruments of varied forms are provided to be used on the same lathe for further scooping out the interior of a vase that has been previously bored by the tubular drill.

The tools of the lapidary are many, but, the Chinese say they owe their efficiency to the biting power of the abrasives with which they are covered. When the jade object has been cut and fashioned, whether with carved relief or open work designs, the craftsman must go over every curve and angle left by the wheels or saw, time and time again, following every detail to attain the fluent lines and illusive softness of the perfectly finished piece. Thus, such objects appear to have been modelled by delicate touch in some soft and plastic substance. The difficulty of producing any delicately carved ornament of jade may be partially realized by considering that the same work would be actually much easier if applied to a billet of solid and highly tempered steel instead of a block of jade.

The final polishing of the worked piece, with its open work and relief carving, is an important process, and is effected by wheels that are made to revolve by treadle. Fine-grained wooden wheels covered with the "Yellow Sand," or paste of clay, are first used for polishing the lower surfaces. The diameters of these revolv-

ing wheels are from fifteen inches down to two or three inches, the choice being made according to the requirements of the work. For finishing, and reaching the intricacies of the carved undercutting, there are varied cylinder-like plugs fitted to hold the abrasive paste. These tools are cut from the rind of gourds. The revolving wheels which give the final polish are bound with ox leather, stitched around and held by hempen threads. The abrasive used is the hardest of all ruby paste or jewel dust.

A prolonged polishing of the entire surface is required to bring out the intrinsic beauty of the mineral. The harder the friction the more it will repay the lapidary for this special handiwork. The most important and probably the most beautiful jade objects have been executed in the Imperial workshop at Pekin during the eighteenth century. It may be assumed that many of the precious jades now in public museum exhibitions first came into dealers' hands through the looting of the Imperial Summer Palace during the great Tai - Pmy Rebellion and after the Anglo-French occupation of Pekin in 1860.

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The Significance of Gems

SEVERAL of the Eastern nations have a fanciful belief that each month of the year is under the influence of a precious stone and that such gems have an effect on the destiny of a person born during that month. From this has arisen the pleasant custom of sending gifts to friends, ornamented with their birth stones. The correct gems for each month and their significance are here given:—

January	Garnet	Grace and Victory
February	Amethyst	Sincerity, Peacefulness
March	Bloodstone	Courage and Wisdom
April	Diamond	Innocence and Purity
May	Emerald	Happiness and Immortality
June	Agate	Health and Wealth
July	Ruby	Charity and Dignity
August	Sardonyx	Conjugal Felicity
September	Sapphire	Constancy, Truth and Virtue
October	Opal	Hope and Courage
November	Topaz	Friendship and Fidelity
December	Turquoise	Success and Prosperity

Good luck follows those who wear certain gems on certain days of the week, as follows:—

Sunday	All yellow stones and gold
Monday	Pearls and all white stones except diamonds
Tuesday	Rubies
Wednesday	Sapphires and blue stones
Thursday	Garnets and all red stones
Friday	Jade, Emeralds and all green stones
Saturday	Diamonds

From "Town and Country"

LONG SANG TI CHINESE CURIOS COMPANY

"In all truth you will find 'full exhibition' at their superb store at 323 Fifth Avenue. You may be received by a little Chinese lady."

From the New York Herald

CHINESE ART

"Museums are not the only place where art lovers are privileged to view rare Chinese Curios. In the galleries of the Long Sang Ti Chinese Curios Company in this city, examples of these are always on exhibition. The objects shown include Jades, Porcelains, and Potteries of various periods, fine embroideries, silks all kinds, beautiful lamps and shades and artistic oriental art jewelry."

THE following pages of this booklet afford you a brief and partial glimpse of our selection of Oriental Merchandise. We extend a cordial invitation to visit our Show Rooms, where you will find an extensive exhibit of Far Eastern Art Objects, imported directly from our branch houses in Canton, Hong Kong, Shanghai and Pekin, China.

We believe you will find no more varied nor artistic collection in New York. We have articles of low as well as great cost and all of our prices are moderate, when value is considered.

We shall be pleased to extend you every courtesy, whether you call as sight seer, art lover or purchaser.

Respectfully yours,

LONG SANG TI,
Chinese Curios Co., Inc.

The modern jade worker is not confined to tokens of investiture and other traditional objects, but creates bracelets, necklaces, earrings, brooches, fobs, cuff buttons, watch chains, buckles and hundreds of other items. Above are shown a few of the beautiful designs carried by us. We have many exquisite jades and other semi-precious stones which can be made into individual Jewelry in accordance with your own design.

Chinese Porcelain Vases

Hard porcelain, made from kaolin, is known to have originated in China during the Han Dynasty (206 B.C. to A.D. 25). The several dynasties were renowned for some special color; the Tsin (265-419) for blue, the Sui (581-617) for green, etc. Decorative painting of porcelain first began in the Yuan Dynasty (1280-1367). Few specimens of Chinese porcelain are older than the reign of Kange-he (1661-1721). Porcelain manufacturing was introduced into Japan from China about 1513. Our offerings include plain and decorated glazes. These are in varying sizes and excellent for interior decoration.

Interior Decorations

The Oriental motif in interior decorating may be restrained or modified at will. Judiciously chosen items can create a room glamorous with the languorous beauty of the East. A single porcelain lamp will often furnish that color accent so needed in modern decoration. For your hall or porch we suggest:

10 inch Chinese Temple Lanterns	$ 1.50
12 inch Chinese Temple Lanterns	2.00
18 inch Chinese Temple Lanterns	2.50
20 inch Chinese Temple Lanterns	3.00
19 inch Chinese Palace Teakwood Lanterns	7.50
20 inch Chinese Palace Teakwood Lanterns	12.50
22 inch Chinese Palace Teakwood Lanterns	15.00

Chinese Furniture

To the art of wood carving the Chinese bring the same delicacy of perception which characterizes all of their work. We have many choice items in teakwood which space does not permit our showing. There are prices to suit all purses.

Chinese Furniture

Chairs	$14.00 to $50.00
Tablets	4.00 to 40.00
Tables	10.00 to 150.00
Cabinets	75.00 to 250.00
Tea Table (set 4)	40.00 to 90.00

Oriental Lamps and Shades

Semi-precious stone and porcelain bases in varied shapes and designs. Shades of hand embroidered or hand painted silk. Our selection of Oriental lamps and shades is unusually complete and prices start at next to nothing.

NESTED TABLES OR TEA POYS
Like well trained servants, these black lacquer tables are always on hand but never in the way. There are few pieces of furniture more generally useful. Decorated with a Chinese design in gold. Largest table has 20 x 12 inch top and is 28 inches high. Prices from $25.00 to $60.00 per set.

Chinese Jardinieres and Flower Dishes

Filled with a huge bouquet of old fashioned flowers, or as the base of graceful fern, palm or flowering shrub, these jardinieres lend enchantment to summer cottage or elaborate room.

Mandarin Gold Medallion Ware, Five Color Crackle or Blue and White—three traditional Chinese porcelains. Openings are from 4 to 20 inches in diameter.

Prices from $5.00 to $125.00.

Tea

Four thousand six hundred and sixty-three years ago (2737 B.C. to be exact), tea was discovered by the Chinese Emperor Chin-nung. Since then it has become world famous; a synonym for hospitality in many countries. Chinese tea has a delicacy of flavor relished by connoisseurs. Because it has less tannin, it does not have any bitter taste. Our teas are of the choicest buds, sanitarily packed in air tight containers which retain the full delicacy of their flavors.

Oolong	$1.00 per lb.
Drogon	1.50 per lb.
Su Mai	2.00 per lb.

Chinese Costumes and Accessories

Chinese pajamas for beach and summer wear and Mandarin coats for lounge are almost *de rigeur* in smart circles. Oriental accessories lend an exotic touch to the simplest costume ensemble.

Silk Embroidered Trousers	$6.50 to $15.00
Silk Embroidered Skirts	10.00 to 20.00
Silk Embroidered Slippers	2.50
Silk Embroidered Coats	20.00 up
Silk Brocade Coats	15.00
Silk Brocade Trousers	7.50
Embroidered Hair Bands	2.50
Ivory and Hand Painted Fans	2.00 to 7.00
Hand Painted Fan with Peacock Feather	1.00
Silk Embroidered Mandarin Squares	2.00
Silk Embroidered Sleeve Bands	3.00
Mandarin Chains	2.00
Chinese Umbrellas	1.50

註解
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The Chinese Translation of the Name

LONG SANG TI CHINESE CURIOS CO.

LONG

Symbolizes giving plentifully, in the hope that we may be blessed by Deity. That is, we believe we shall have plenty to give as long as we are doing good, because through goodness only we are given plenty by the Sublime Source.

SANG

Symbolizes prosperity as the recompense for Justice and Equity.

TI

Symbolic of a high standard by following good principles in all transactions.

CHINESE CURIOS CO.

By reason of the three CCC's this signifies the Signature of the Ancient Sage Blessed by the Shrine of Virtue, or Love endorsed by the Superior Will of Heaven done on Earth. It symbolizes the Threefold Rainbow, or Triple Day Spring Monogram of Love, by which Universal Brotherhood becomes known in the heart as the Sublime Intention for men of Integrity.

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